

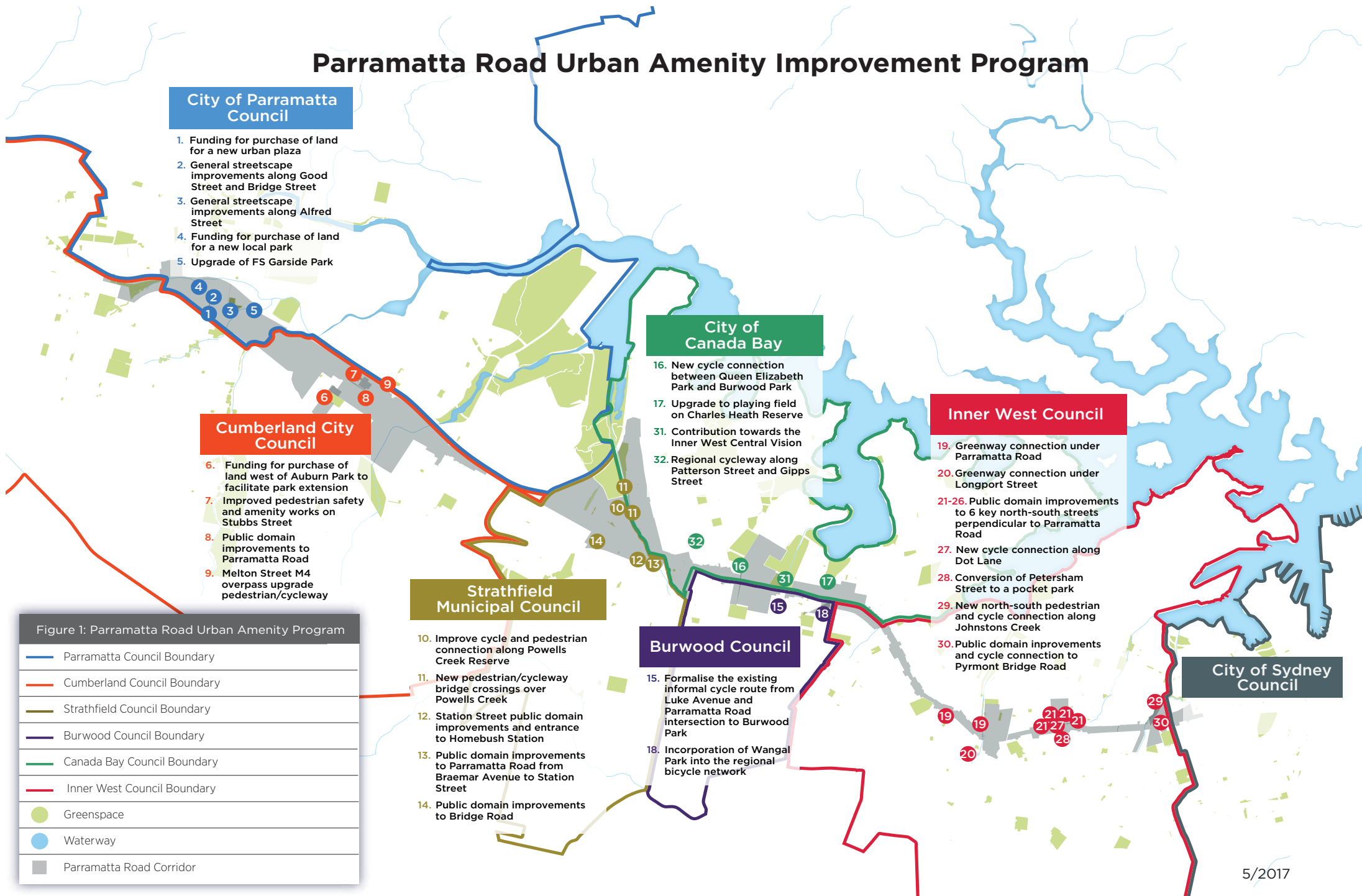
Public Art Framework

Parramatta Road Urban Amenity Improvement Program

2020



Parramatta Road Urban Amenity Improvement Program



City of Parramatta Council

1. Funding for purchase of land for a new urban plaza
2. General streetscape improvements along Good Street and Bridge Street
3. General streetscape improvements along Alfred Street
4. Funding for purchase of land for a new local park
5. Upgrade of FS Garside Park

Cumberland City Council

6. Funding for purchase of land west of Auburn Park to facilitate park extension
7. Improved pedestrian safety and amenity works on Stubbs Street
8. Public domain improvements to Parramatta Road
9. Melton Street M4 overpass upgrade pedestrian/cycleway

Strathfield Municipal Council

10. Improve cycle and pedestrian connection along Powells Creek Reserve
11. New pedestrian/cycleway bridge crossings over Powells Creek
12. Station Street public domain improvements and entrance to Homebush Station
13. Public domain improvements to Parramatta Road from Braemar Avenue to Station Street
14. Public domain improvements to Bridge Road

City of Canada Bay

16. New cycle connection between Queen Elizabeth Park and Burwood Park
17. Upgrade to playing field on Charles Heath Reserve
31. Contribution towards the Inner West Central Vision
32. Regional cycleway along Patterson Street and Gipps Street

Burwood Council

15. Formalise the existing informal cycle route from Luke Avenue and Parramatta Road intersection to Burwood Park
18. Incorporation of Wangal Park into the regional bicycle network

Inner West Council

19. Greenway connection under Parramatta Road
20. Greenway connection under Longport Street
- 21-26. Public domain improvements to 6 key north-south streets perpendicular to Parramatta Road
27. New cycle connection along Dot Lane
28. Conversion of Petersham Street to a pocket park
29. New north-south pedestrian and cycle connection along Johnstons Creek
30. Public domain improvements and cycle connection to Pymont Bridge Road

City of Sydney Council

Figure 1: Parramatta Road Urban Amenity Program

- Parramatta Council Boundary
- Cumberland Council Boundary
- Strathfield Council Boundary
- Burwood Council Boundary
- Canada Bay Council Boundary
- Inner West Council Boundary
- Greenspace
- Waterway
- Parramatta Road Corridor

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Parramatta Road, Sydney, Australia 2020, image: Create NSW



Artwork (L-R): *Biami*, *Bibles & Bullets*, Fiona Foley, Redfern, Australia, 2009, image: Create NSW; *Skippedy Skip*, Nuha Saad, Glebe, Australia, 2008, image: Create NSW; *Congregation of Saint Elizabeth*, NeSpoon, Warsaw, Poland, 2018, image: courtesy of the artist; *Adore and Endure*, Stephen Powers, London, UK, 2014, image: shutterstock; *Egg Swing*, Mikala Dwyer, Paddington, Australia, 2012, image: Create NSW; *Polka Dot Courthouse Square*, Bill Will, Portland, USA, 2020, image: shutterstock; *Tumbalong*, Chris Yee, Darling Square, Australia, 2019, image: Create NSW; *Eveleigh Tree House*, Nell, Eveleigh, Australia, 2019, image: Create NSW; *barrangal dyara (skin and bones)*, Jonathan Jones, Sydney, Australia, 2016, image: Peter Greig.



Artwork (L-R): *Luci d'artista*, Luigi Mainolfi, Turin, Italy, 2019, image: shutterstock; *Visions in Motion*, Patrick Shearn, Berlin, Germany, 2019, image: shutterstock; *Untitled*, Bert Flugelman, Canberra, Australia, 1979, image: shutterstock; *Inside Out Project*, JR, Ohio, USA, 2013, image: shutterstock; *Big Blue Bear*, Lawrence Argent, Denver, USA, 2005, image: shutterstock; *The Tumble*, Capiche, Liverpool, Australia, 2015, image: Capiche; *Real Myth*, Captain Pipe, Sydney, Australia, 2017, image: Create NSW; *Robert Henry Lawrence Jr*, Tavares Strachan, Venice, Italy, 2019, image: shutterstock; *Calling Occupants*, Felipe Reynolds, Geelong, Australia, 2018, image: shutterstock.



Datascap, Ryoji Ikeda, Darling Harbour, Australia, 2016, image: Create NSW

Vision

Establish a dynamic framework to guide placemaking through the commissioning of consistently high quality integrated public art along the Parramatta Road Corridor.

Introduction

The Parramatta Road Corridor (the Corridor) has been identified by the NSW Government as an important urban renewal area that will be the focus for increased housing, economic activity and social infrastructure.

The Corridor is the continuous length of Parramatta Road, and includes land with direct frontage to Parramatta Road, as well as eight precincts which have been chosen for their ability to support growth, and their access to public transport, services and jobs. Realising the Corridor's full potential will be important to the future productivity and liveability of metropolitan Sydney.

The Parramatta Road Urban Amenity Improvement Program (PRUAIP) is a \$198 million initiative to stimulate the transformation of the Corridor. The NSW Government has jointly prepared this Program with the collaborating councils along the Corridor: Inner West Council, City of Canada Bay, Burwood City Council, Strathfield Council, City of Parramatta Council and Cumberland City Council.

Public art will play an important role in creating a new sense of place and will contribute to this objective. The local population will benefit culturally, socially and economically from the commissioning of great public art.

This public art framework provides a guide to ensure an integrated and collaborative approach to creating consistently high quality public art outcomes across the whole of the Corridor.

Objectives

To facilitate the commissioning of high quality public artworks within the Corridor through:

- Providing a curatorial framework for the Corridor as a whole
- Identifying types and site opportunities for public art commissions
- Documenting indicative project recommendations and potential outcomes for each artwork opportunity
- Providing benchmarks and exemplar artwork imagery.

To provide key stakeholders with an understanding of the benefits and opportunities of supporting public art initiatives along the Corridor.

- Establishing a case for investment in public art outcomes through:
- Creating an inviting and innovative public domain
- Distinguishing the Corridor as a visually attractive area with its own character.

Strategic Context

This framework has been prepared with reference to extensive policy and master planning already completed and specifically takes account of the following documents:

- *Parramatta Road Corridor Urban Transformation Strategy Report 2016*
- *Parramatta Road Urban Amenity Improvement Plan 2015*
- *Parramatta Road Precinct Transport Report 2016*
- *Parramatta Road Urban Transformation Planning and Design Guidelines 2016*
- *Parramatta Road Urban Transformation Strategy Consultation Outcomes Report 2016*
- *Consultation Outcomes Report - Draft Parramatta Road Transformation Strategy 2016*
- *Better Placed - An Integrated Design Policy for the Built Environment of NSW.*



Runnel, Sonia Van De Haar, Byron Bay, Australia, 2017,
image: Creative Road Art Projects

Curatorial Approach

Successful and meaningful commissioned public art responds to its specific environment in both a physical and thematic sense.

A curatorial framework sets the themes to which artists are expected to respond. This framework is not intended to be prescriptive in terms of the form of a concept, rather it provides guidance as to what themes are sought to be reflected through public art, thereby ensuring an integrated response by artists.

First Nations Culture

Taking the lead from our Darug community we understand culture has an all-encompassing role. Aboriginal people and Indigenous peoples around the world see culture as part of a holistic unified system that has song, dance, ceremony, ritual as the foundations of their knowledge systems including land and water management – they are inseparable.

Culture and our City: A Cultural Plan for Parramatta's CBD 2017-2022

The lands surrounding Parramatta Road were once home to many Aboriginal groups. A traditional meeting place, the presence of salt and fresh water and bountiful food brought the traditional custodians of the land, the Darug, together. The head of the Parramatta River was home to the Burramatta clan. This clan name is the source of the name 'Parramatta'.

Places with a distinctive character promote their past as well as the present. This is an opportunity for Corridor sites to include public art that celebrates Indigenous heritage in a contemporary setting with local Indigenous artists significantly contributing to a cultural point of difference.

With a focus on the ecological and cultural importance of Country, new public art commissions will connect with sites or stories of importance to the Aboriginal community. These are places and stories that people have a connection to, both physically and spiritually.

Aboriginal heritage sites include natural features such as creeks or mountains, ceremonial or story places or areas of more contemporary cultural significance such as Aboriginal missions or post contact sites. With respect to stories, senior Aboriginal knowledge holders will convey the lore that informs artist responses.

Local History + Character

Parramatta Road remains a significant historical link through Sydney, connecting the areas of early settlement and providing a spine for the historical development of suburban and industrial Sydney throughout the Nineteenth and Twentieth Centuries. The Corridor was historically an important migration hub that has fostered generations of people who have a unique and ongoing relationship to the area.



Remember Me, Reko Rennie, Redfern, Australia, 2020, image: Create NSW

There is an opportunity for artists to reflect local character and help to define the story of the Corridor. Highlighting those stories which illustrate historic identity will keep people curious about and invested in place. This can be achieved through a variety of contemporary mediums including the use of digital technology.

Throughout the Corridor there are many heritage features and streetscapes that reflect its history. This includes houses of different styles and eras, commercial buildings, industrial sites, historical infrastructure, community spaces such as parks, schools and churches, as well as conservation areas that encompass streetscapes with historical and aesthetic significance. Heritage and conservation areas are focused to the east, in particular around Camperdown, Leichhardt and Taverners Hill.

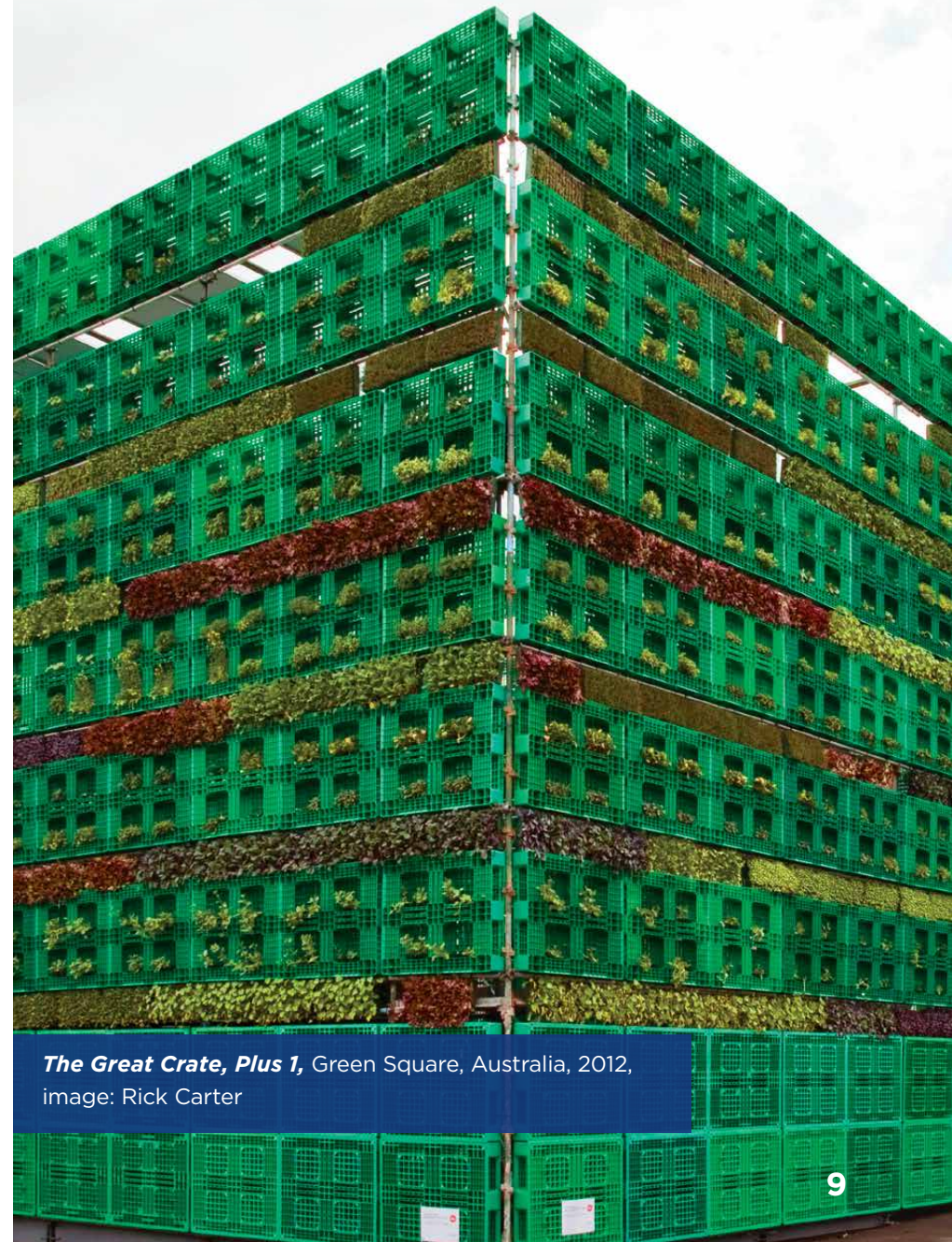
Celebrating Green Spaces

Sustainability underpins much of community planning in the areas of the Corridor. Councils seek to raise public awareness, encourage environmentally sensitive planning and design and promote sustainable living and business practices through targeted programs.

Artists have the opportunity to reflect this important theme in their proposed concepts. Whilst the area around the Corridor is well served by regional and district open spaces, there are some patches across the Corridor that are deficient in local open space where an artist may choose to create an impression of a living green environment to make a hard urban space more inviting.

It is open to artists to reflect elements of the local flora in an interesting form or medium, or make a statement about the importance of the natural environment through more abstract expression.

Another important theme for the Corridor is a renewed engagement with the River and the importance of water as a life source. The river systems of the Sydney Basin flows through the city. The Parramatta, Lane Cove, Cook and Georges Rivers and their tributaries wind through the suburbs and provide an important role in cooling the area but currently suffer from levels of neglect. Plans to restore access and activate river and creek foreshores have been developed by many Councils.



The Great Crate, Plus 1, Green Square, Australia, 2012,
image: Rick Carter

Guiding Principles

The aim of these principles is to support Councils in commissioning artists to create unique contemporary art.

Artist Led Projects

Urban amenity projects are being funded by the NSW government through the PRUAIP. For the purpose of this framework:

- Projects will be permanent works of art in the public domain created by a professional artist through a formal commissioning process
- An artist is defined as having a creative practice based in NSW
- Where collaborating with architects, builders, engineers, landscape architects and/or other specialists, an artist will lead the development and design of an art concept. The artist's response to a brief will be supported not directed by other specialists to ensure the execution and integration of the artist's vision.

Integration

A good public art outcome relies upon a successful procurement process, based on integrated thinking. Integration means that public art has a dedicated budget included in infrastructure projects and other urban renewal initiatives:

Plan for the integration of public art at an early concept stage of design development;

- Treat public art planning as a priority with support given to public art concepts responding to specific sites. These will range from small scale interventions to larger scale more iconic statements
- Involve artists responding to a curatorial framework that has been developed specifically for a site and may link thematically with other sites. The curatorial approach takes account of local community aspirations, character, themes and heritage
- Encourage visual connections between key sites resulting in a meaningful extended integrated public art experience across the Corridor potentially enhancing architecture, wayfinding, amenity and sense of place.

Quality and Originality

This framework encourages the commissioning of public art works of a consistently high standard across the Corridor which:

- Present innovative and original ideas
- Have a significant presence at a range of scales and impact
- Demonstrate an outstanding artistic vision and design excellence
- Are generated from a high standard of contemporary public art practices
- Are created from robust, high quality materials which have a long life and require reasonable maintenance
- Are safe and vandal resistant.

Place Creation for a Diverse Community

“A community's sense of place can be undermined and existing attractors devalued when design has little sense of the 'local' character, materials or landscape.”

Better Placed - An Integrated Design Policy for the Built Environment of NSW

Placemaking through public art lets us reimagine and connect with everyday spaces. The character of places is informed by the people who live there. Community consultation for the Corridor has shown that any development needs to be sensitive to local character and link to the aspirations of that community. In the precincts of the Corridor there is a high level of cultural diversity and accordingly, the audience for public art commissioned will be a broad one. One of the precinct councils, for example, identifies that just over half of its residents were born overseas and 49% of these from countries where English is not the first language.

Through a variety of applications communicated in a contemporary manner artists should look to create works that encourage a renewed public engagement with a diverse community. These artworks will inform, inspire, create curiosity, enrich and stimulate.

Public Art Investment

“Culture adds a tremendous value to a city. Very often that value is monetary, in terms of both cultural experiences as well as the effects on the surrounding areas...but that value goes even deeper than that; it defines us as an inclusive and innovative city.”

World Cities Culture Report 2015

From a financial point of view, a revitalised cultural scene will keep residents spending closer to home and turn neighbourhoods into places of interest, stimulating local commerce and job growth and supporting property values. However, the non-financial investment benefits of public art are less tangible as great artwork can change preconceived notions of an environment and become a catalyst for urban renewal. It is harder to quantify the quality of life, public benefit and community impact of good public art in public spaces.

The process of placemaking through public art allows artists to take inspiration from the site’s local community and heritage as well as its future potential. Public art that takes account of the history, values, and needs of the community in which it is placed is successful public art because it results in people being drawn to and connecting with these places.

An investment in funding high quality public art in the sites and spaces of the Corridor has outcomes which include the following:

- Generating a new identity for the area and creating civic pride
- Increasing cultural participation - drawing attention and increasing visitation
- Highlighting particular areas or attractions
- Providing an opportunity for creative expression and connection
- Transforming underutilised spaces into distinctive and vibrant places
- Using new technology to provide memorable and/or informative art experiences

- Reflecting important local stories of heritage in a contemporary manner and inviting discussion
- Promoting social inclusion - commissioning public art which welcomes all communities, cultures, and individuals.

Conversely, as noted in *Better Placed - An Integrated Design Policy for the Built Environment of NSW* - places can lose value and even detract from local value over time when they do not reflect a commitment to delivering a high quality experience for people, and as a result are not valued or cared for by the local community. Spaces which people enjoy using will be looked after by them.

Investment in quality public art is therefore rewarded in the longer-term by lower-maintenance spaces, which have a positive impact and level of engagement with people.



Crown Fountain, Jaime Plensa, Chicago, USA, 2000, image: Krueck & Sexton Architects

Public Art Best Practice

The Importance of Integration

Public art that responds to place is site specific. It might be a small scale intervention or it might be a larger scale more iconic statement. As well as creating a sense of place, public art can enhance architecture, wayfinding and other functional elements of a landscape.

Well integrated public artwork projects often require collaborations between artists, engineers, architects and/or landscape architects. With such collaborations, there is an opportunity to use construction budgets to top up an art budget.

Conversely, the worst possible result will arise where a proper procurement process is not followed and an artwork is simply purchased and 'plonked' in a location with which it has no connection to place or community. It will look inappropriate and fail to be valued by the community.

Community Engagement

Artists are individuals with a unique creative practice. There is an opportunity for them to engage with a community to allow interested people to absorb skills or learn and contribute to a particular project. This might be through actual collaboration in making the art or it may be via the inclusion of stories or ideas that are important to that community. With a skilled

artist guiding the process, it is possible to create an artwork of high quality that is also very meaningful to the local community.

Procurement

There are a number of approaches to commissioning art. It is important to document a clearly understood process in an artist brief including timeframes, budget and selection criteria.

Open Competition

A public call for registrations of interest from artists, structured in two stages. The first stage requires a short written response accompanied by a CV and indicative images of the artist's work. In the second stage three or more artists are shortlisted and paid a fee to further develop their concepts in response to a written artist brief before a final selection is made.

Limited Competition

Three or more artists are asked to respond to an initial brief for a concept fee. The artist's concept that best responds to the brief in all respects is then selected for formal commissioning.

Direct Commission

An artist is directly engaged to work on a project. This might be due to the artist's reputation or due to the suitability of their particular practice to a project.

Engagement of Experienced Public Artists

It is important to engage artists with a level of experience that will enable them to execute their vision. An artist may be well established with a team of engineers and other specialists with whom they work collaboratively to create a concept. Alternatively, an artist who has a grand vision but no demonstrable experience in executing such a vision should either not be engaged, or engaged on the condition that they work with a designated specialist to achieve a high quality result.

Engagement of a Professional Public Art Curator

The best public art outcomes are achieved when the project process is guided by an independent professional public art curator. The curator can objectively gather information from all project stakeholders and ensure that all relevant material is set out clearly in an artist brief. The curator can then present and recommend a variety of artists with creative practices that fit within the parameters of the brief. It is from this range of artists that a shortlist is then selected to formally submit a creative concept in response to the brief.

Once an artist has been engaged, a curator or project manager plays an important role in working with the artist to ensure they are supported in realising a concept. All artists have strengths and weaknesses. A curator can step in to assist where there is a weakness and provide advice or a way to work around or solve a particular issue arising. This support enables the artist to concentrate on the creative process.

The curator enables the process of creating the artwork to be as straightforward as possible. A curator can give artists the space to realise their vision by looking after communications on practical matters between the artist and Council and resolving issues that may arise.

For these reasons, unless there is in house expertise, the retention of a professional public art curator is strongly recommended.

Setting Realistic Budgets and Timeframes

Following selection of an artist's concept design proposal, there are usually three stages to an art commission:

- Design Development/Detailed Design
- Fabrication
- Installation (including handover and maintenance directions).

It is important to set a realistic timeframe and budget according to the complexity of the project. The length of time for completion obviously differs according to the scale and complexity of the concept. Large scale integrated projects can take up to 2 to 3 years to complete due to the design development and fabrication complexity. Smaller works such as wall based painted works may only take weeks.

Contracts and Payment to Artists

Artists are not corporations or builders who need to be engaged via lengthy contracts with punitive provisions for non-compliance. By contrast, artist concepts may change and evolve within the parameters set and thereby ultimately lead to even better results. It is important that the creation of the art is a fluid process with flexibility built into a simple contract.

Artists are also sole traders and cannot be expected to bear ongoing debt to suppliers of materials for a project. The commissioning contract should provide an agreed schedule of payments which are made on time according to the progression of the project.

Arts Law Australia provide sample artist public art agreement templates at reasonable rates.



Les Jumeaux, Camille Walala, London, UK, 2020, image: Charles Emerson

Recommendations

Partnerships

To increase public art opportunities within the Corridor, it will be important for Councils to partner and collaborate with outside organisations. This may involve seeking permission from a business to use a privately owned site or partnering with an outdoor media company to facilitate an art/advertising timeshare agreement. In all cases it is imperative curatorial and artist outcomes are led by professional public art curators and artists.

Dedicated Public Art Budget

To ensure public art is commissioned within the Corridor, Councils can choose to dedicate a portion of PRUAIP funding to commissioning public art within their projects. The amount dedicated to public art should be determined by each Council in consultation with Create NSW and their urban design and public art personnel. Public art types described in this framework present a broad range of options in terms of cost, management and maintenance.

Professional Development

While engaging professional public curators and artists may seem unnecessary, it's important to understand public art is a highly specialised field which requires a unique skill set. Investment in experienced professionals from the outset will help reduce risk and provide high quality outcomes.

There are ways Councils can support emerging local curators and artists with gaining public art experience. Mentorships, collaborations and other educational activities such as talks and workshops will aid professional development and capacity building.

These requirements should be specified within the professional curator/artist brief. It is important to allow funding for this additional scope and provide flexibility for individuals to propose ideas which suit their particular interests and skill set.

Connected Experiences

While it is important to create public art experiences which are unique and specific to each local government area, there is also an opportunity to deliver a connected series of public art elements along Parramatta Road itself. This would require a collaborative approach between Councils where public art resources and costs are shared.

A series of public art elements which are curated and respond to the road as a whole will assist with wayfinding and provide a stronger sense of place and amenity for pedestrians and motorists. Connected public art opportunities include banner flags, billboards, ground treatments, pedestrian bridges, construction hoardings and functional art elements such as street furniture.

PRUAIP Public Art Group

To facilitate connected experiences and other collaborative public art projects within the Corridor, it is recommended a group is formed with a public art champion representative from each Council. This group could meet bi-annually and be facilitated by Create NSW.

It's purpose is to work collaboratively to advocate and pursue opportunities for high quality public art outcomes along the Parramatta Road corridor. This will ensure each Council is not delivering public art in isolation and opportunities to share knowledge, resources and costs can be explored.

PRUAIP Public Art Types

Type	Description	Potential Sites	Curatorial Framework		
			First Nations Culture	Local History + Character	Celebrating Green Spaces
1 Urban Art Walls	Urban artworks offer an affordable public art solution which add a semi-permanent decorative layer to a streetscape. A series of artwork elements or an artist team can be commissioned to transform a large unattractive wall or even an entire laneway.	Commercial building façades, carparks, laneways, pedestrian crossings, stairs, retaining walls, construction hoardings, noise barriers, blank walls, table tennis tables.	+	+	+
2 Functional Art	Functional artworks are those which also have a utilitarian purpose such as signage, shade structures, street furniture, bike racks, bollards, playground and recreational equipment.	Parks, playgrounds, plazas, sports grounds, shopping centres.	+	+	+
3 Art + Advertising	Working collaboratively with public and private organisations there is an opportunity to share advertising spaces with visual artists to add cultural dimension to public spaces.	Billboards, bus shelters, lift posters, digital screens, footbridge advertising, railway stations.	+	+	+
4 Art Lighting	Light artworks can add an element of surprise and humour in the midst of dark visually cluttered urban spaces. Consideration should be taken of the artwork's presence by day.	Façades, underpasses, laneways, footbridges, walls, carparks, dark pedestrian areas.	+	+	+
5 Temporary Activations	Artforms such as inflatables, light projection and installation art offer opportunities to temporarily activate unused spaces and create a sense of mystery and excitement for the public.	Vacant shops, buildings, rooftops, land lots.	+	+	+
6 Landmarks	An opportunity to create iconic artworks which offer long-term durability and add significant value to an LGA. A strong visual impact is required using scale, form, material and/or use of colour.	Parks, carparks, commercial buildings/forecourts, plazas and gateways.	+	+	+

1 Urban Art Walls

Description	Rationale	Materiality
<p>The creation of mural based works on the many blank wall spaces of the Corridor provides an opportunity to transform bland or ugly spaces into alluring and attractive features.</p>	<p>Walls have long provided a canvas for aesthetic, political, and social ideas expressed with paint. Artists treating walls as a canvas will respond to local themes which will contribute to a sense of place and also establish a point of visual interest for passing traffic and pedestrians.</p> <p>As an orientation device, an art treatment can also act as a guide to people as they move through the physical environment. These two-dimensional urban artworks are a cost effective way to treat large scale public spaces and gain a significant impact.</p>	<p>Artists must use paints, materials or coatings manufactured for longevity in exterior use. Materials could include mosaic, tile or painted mediums but these must also be resilient to vandalism as well as exposure to fluctuating weather conditions and dust.</p> <p>Maintenance</p> <p>Preventive conservation measures including wall preparation and the use of high-quality materials, is fundamental. Other preventive actions including cleaning, graffiti removal, and community awareness can help preserve murals. There should be an annual surface clean of the work to maintain its appearance with a budget of \$1000-\$2000 p/annum set aside for this purpose.</p>

Case Study: The Banksia and Butcher Bird by Al Stark

This work is inspired by flora and fauna native to the Geelong area - the Silver Banksia and the Grey Butcherbird. The artwork concept was designed to restore a sense of wonder and beauty to the busy shopping centre's laneway entry. The vibrancy of the artwork added value as a wayfinding marker and provided amenity and a sense of safety in an urban laneway environment.

Process

A public art curator was engaged to prepare an artist brief, research suitable artists and present an artist shortlist for the client's consideration. Their role included managing WHS site requirements, artwork installation, artwork signage and preparing an artwork maintenance manual. The selected artist was directly commissioned to produce a concept design proposal in response to the artist brief and the allocated budget. Concept to completion took a total of 12 weeks with artwork installation occurring over 2 weeks.

Artwork Value: \$25,000



The Banksia and Butcher Bird, Al Stark, Geelong, Australia, 2019, image: Creative Road Art Projects

1 Urban Art Walls Exemplar Artworks



Here Now, Elliott 'Numskull' Routledge, Sydney, Australia, 2014, image: Create NSW



Entelekheia, Dani Mellor, Darling Harbour, Australia, 2016, image: Create NSW



Saint Mungo, Sam 'Smug' Bates, Glasgow, Scotland, 2016, image: Megan Hughes

2 Functional Art

Description	Rationale	Materiality
<p>Artists collaborating with designers of functional elements will elevate the pedestrian and motorist journey along the Corridor into a connected wayfaring experience. These elements might include seating, planter boxes, signage or even play elements in suitable spaces.</p>	<p>The outcome will be a collection of subtle artist designed interventions which soften and contribute to a sense of place. The creative elements will engage a range of age groups. There may also be opportunities to incorporate information about a precinct's heritage within creative features.</p>	<p>Functional artworks created for pedestrian areas and/or exposed to a busy traffic environment must be constructed from durable and resilient materials suitable for outdoor spaces.</p> <p>Maintenance</p> <p>Maintenance of these creative functional elements should be incorporated into a council's basic public realm maintenance program of regular cleaning and occasional repair.</p>

Case Study: Someone's Always Watching You by Digby Moran

This functional artwork comprises a suite of integrated architectural elements, created from original artworks by First Nations artist Digby Moran. Two of the artist's original paintings were digitally translated by a specialist designer and fabricator into corten steel window screens and louvres. Commissioned by Woolworths to coincide with the opening of the new Ballina store, the artwork is designed to enhance the building's façade and add an artistic layer to the main street and town centre.

Process

A public art curator was engaged to research suitable artists from the area and present their recommendations to the client. Their role included working with the artist to select the most appropriate images to be licenced and source a suitable contractor to design and install the artwork. Concept to completion took a total of 6 months with artwork installation occurring over 1 week.

Artwork Value: \$35,000



Someone's Always Watching You, Digby Moran, Ballina, Australia, 2017, image: Tao Jones

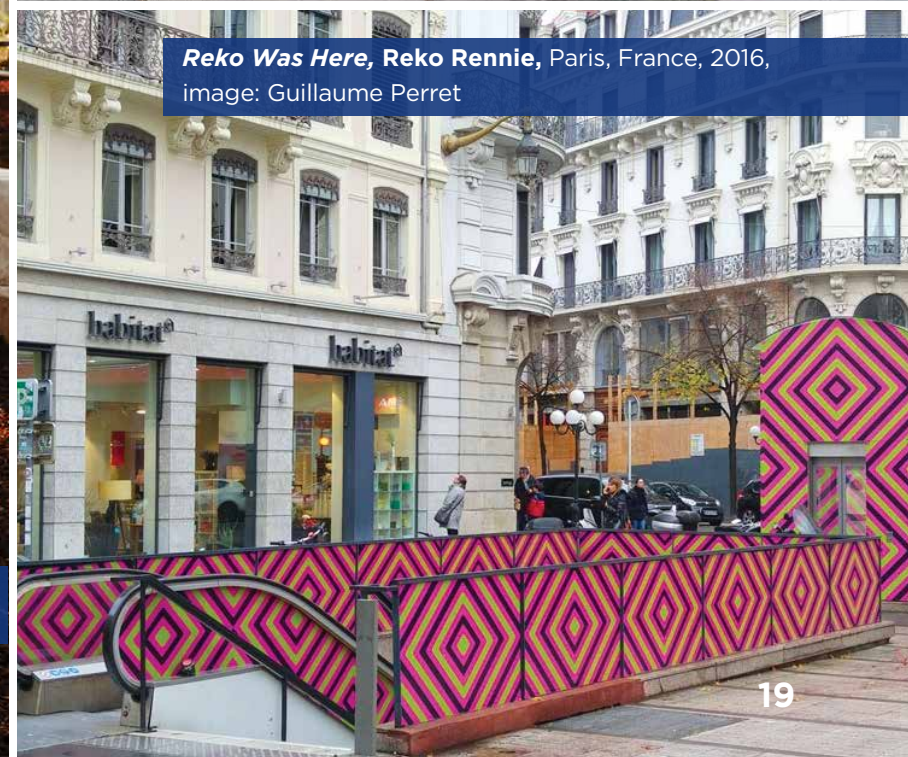
2 Functional Art Exemplar Artworks



Habitat Cubbies, Jade Oakley, North Ryde, Australia, 2019, image: Carolyn Price



Modified Social Benches, Jeppe Hein, London, UK, 2017, image: shutterstock



Reko Was Here, Reko Rennie, Paris, France, 2016, image: Guillaume Perret

3 Art + Advertising

Description	Rationale	Materiality
<p>Artists have the opportunity to use a billboard space for art which is shared with or formerly used for advertising. This might be achieved by using outdoor paint, paste ups/ skins or sculptural relief work.</p> <p>An ongoing changing program of work should be considered whereby a dedicated art canvas space could be the subject of a new artwork each year created by a different local artist on each occasion.</p> <p>Digital billboards could feature digital artwork and advertising on a time share basis.</p>	<p>The treatment of advertising spaces as art is a growing trend especially in urban built up areas in need of beautification.</p> <p>For a cost effective investment, a major impact can be achieved and can change the character of or bring life to an otherwise unattractive area.</p> <p>An annual change of artwork is encouraged as the billboard works are not intended to have a long lifespan and may deteriorate after 1 to 2 years.</p>	<p>High quality outdoor UV resistant paint or superimposed robust skin is required to ensure this artwork endures.</p> <p>Lighting is an important addition to ensure the billboards have a presence at night - strong up/down lights should be considered.</p> <p>Digital artworks need to be created to billboard advertising specifications.</p> <p>Maintenance</p> <p>Minimal cleaning will be required for these artworks - a clean with a high pressure hose once a year to remove dirt that rain has not washed away is recommended.</p>

Case Study

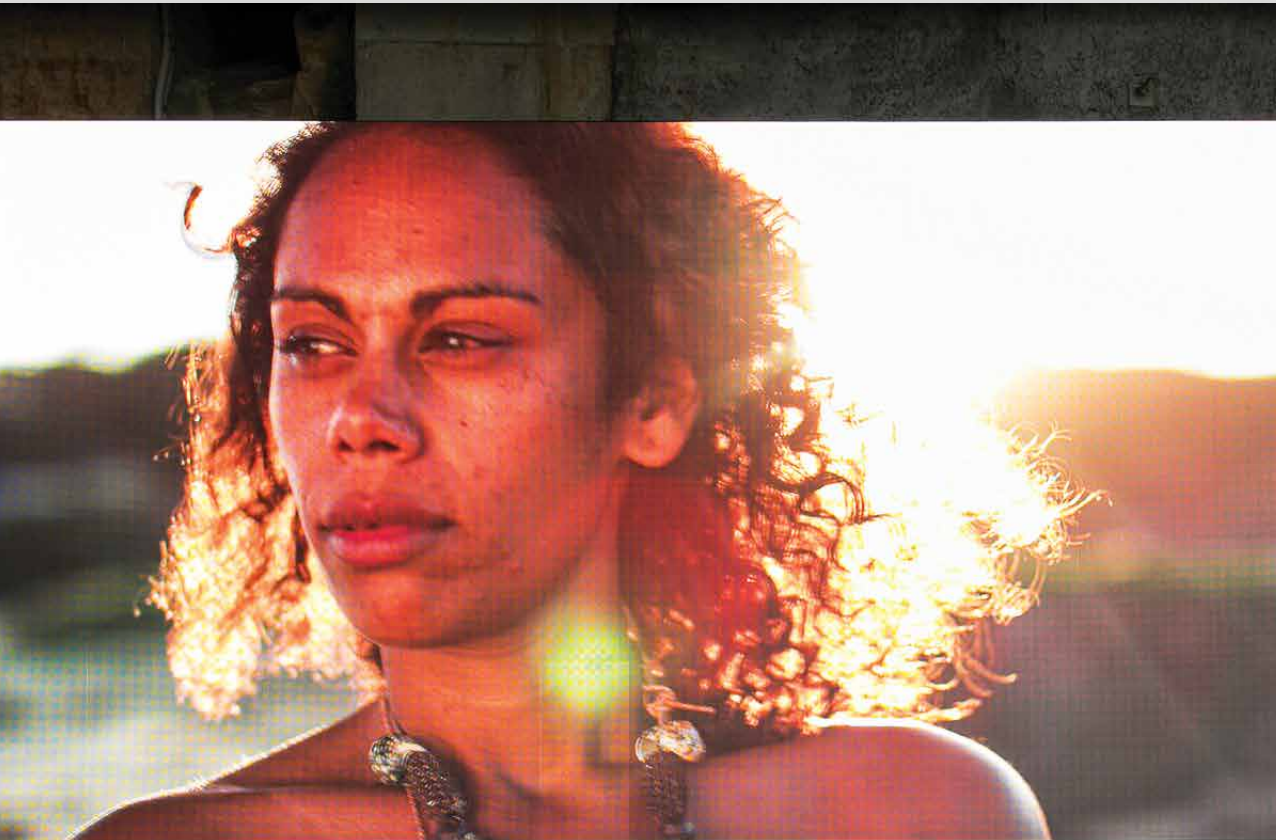
The Fivex Art Prize is an annual award in Australia for digital billboard art, highlighting the dynamic relationship between contemporary art and urban street culture. Sponsored by Australian digital billboard company, QMS Media, the Fivex Foundation invites artists to submit one or more works specially created for two LED advertising billboards - a horizontal corner 'wrap', and a vertical 'podium' - located at the corner of Flinders and Elizabeth streets in the center of Melbourne.

Showcased at designated intervals among commercial advertising content, the artworks intention is to surprise and excite the thousands of Melbournians who pass the iconic billboards daily.

The project offers a Grand Prize of \$30,000 and \$1,000 for each of the six shortlisted artists. Artworks explore themes including city life and the natural world and will be on view at intervals throughout the day, interspersed with, and surrounded by, commercial advertising content, prompting city-goers to engage with their built environment and the new media that dominates it in a different way.

Further Information: fivexartprize.com.au

3 Art + Advertising Exemplar Artworks



Wellama, Alison Page and Nik Lachajczak, Barangaroo, Australia, 2019, image: Create NSW



“What is stress?
It’s worrying about
something in the future.
Art is now.”

— David Hockney

Art is Now, David Hockney, Amsterdam, Netherlands, 2020, image: shutterstock



Marvellous Medicine, Valerie Tang, Melbourne, Australia, 2018, image: shutterstock

4 Art Lighting

Description	Rationale	Materiality
<p>The use of new technology and lighting can provide a unique and memorable art experience. Light artwork installations, projections, and smaller neon artworks can be used to illuminate unattractive sites or create focal points of interest along the Corridor including the facades or undersides of footbridges, dark pedestrian areas and walls.</p>	<p>Lighting artworks provide a further dimension to the creative experience of a place after dark. They also improve safety and amenity of public spaces.</p> <p>There are many emerging and established Australian artists working in the field of projection art with entire festivals dedicated to this popular artform. Projectors work together on a surface to create visual displays. By playing video, animation or graphics on different shapes and textures, the artist creates an experience of light and movement over previously static objects.</p>	<p>Materials could include LED, synthetic fibre, light weight laser cut metal with integrated lighting and neon. The power supply may need to be negotiated with wall or infrastructure owners.</p> <p>Maintenance</p> <p>Lighting artworks involve a greater commitment to ongoing maintenance and conservation due to the operation of the technology involved in creating these works.</p> <p>Installations: If the lighting design is set, it will be a matter of basic maintenance of the lamps/globes and an annual clean of all components exposed to the environment. However, if the lighting work has a changing cycle that is controlled by a computer, this program will need to be checked regularly to ensure it is operating properly.</p>
<p>Lighting artworks are most visible at night but should still read well during the daytime. They can be wall based, free standing or suspended at suitable locations.</p>	<p>Neon is increasingly being used as a medium by contemporary artists and can add an element of surprise and humour to an otherwise visually cluttered or stark urban space. These artworks have their strongest impact at night when located in low lit areas or laneways. They also need to be highly engaging to people during the day. Appropriate scale, use of colour and the potential for humour and word play are key elements to the success of neon artworks.</p>	<p>Neon: Requires an annual review of the artwork and its installation by curatorial and electrical staff, including outlet and cord placement. This will assist in ensuring the safety of the artwork. Neon works collect dust and require an annual clean with approved materials.</p> <p>Projections: Equipment must be securely housed and able to be accessed for regular checks. The ongoing projection program must be administered by the artist or their delegate. Depending on the conditions of the environment an annual clean of the surface onto which images are projected may be required.</p>

Case Study: Patchwork of Light by Lara Schnitger

Patchwork of Light is a permanent installation of 10 brightly coloured light boxes, positioned above the Pitt Street end of Reiby Place. While examining modern-day Sydney, the artist became inspired by a figure from Sydney's past, Mary Reiby (1777-1855). Channelling Australia's earliest suffragists and its first two female Olympians, the artwork speaks of female empowerment that is uniquely Australian.

Process:

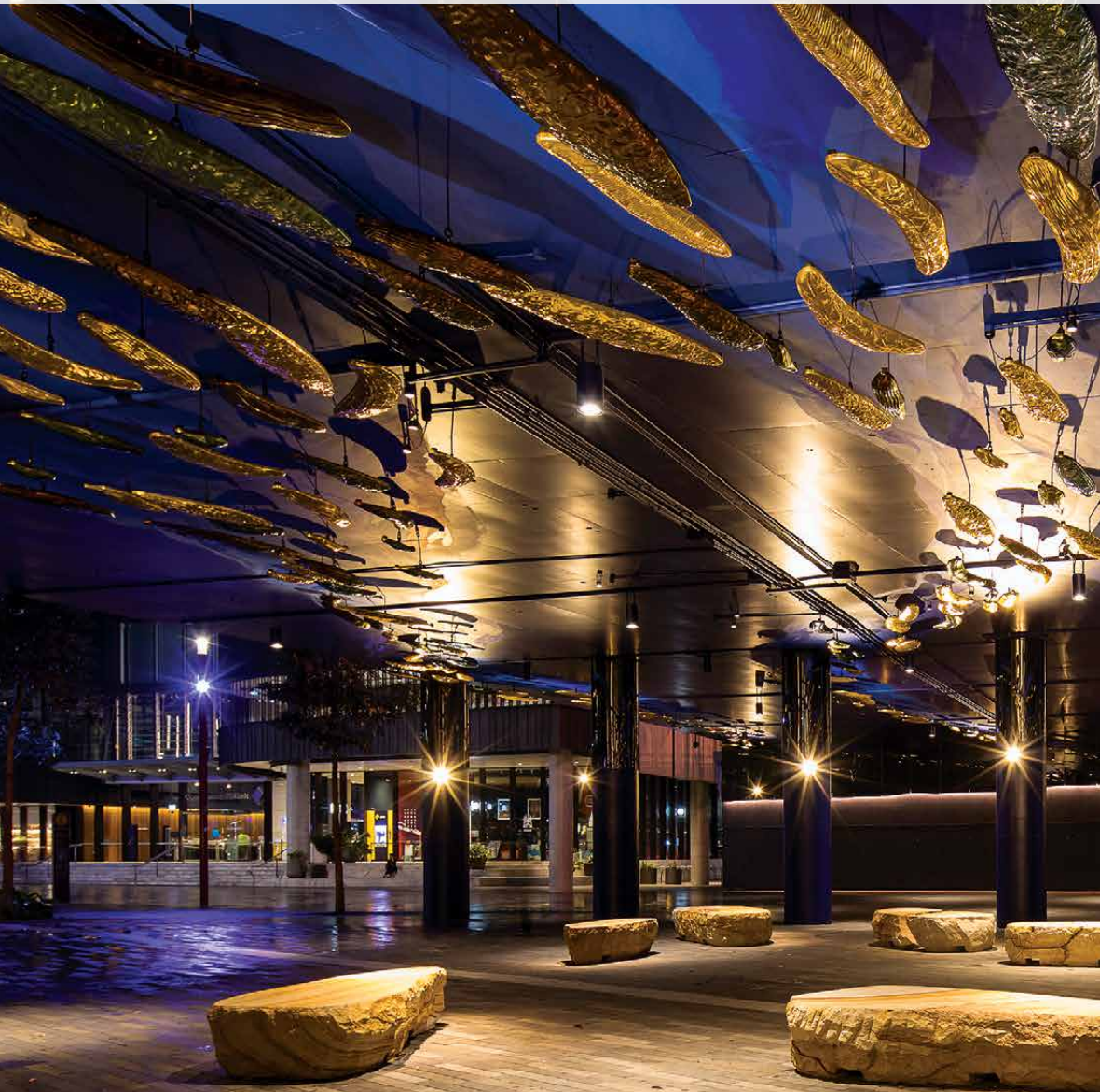
The City of Sydney engaged a public art curator to develop the artist brief and managed an international call out for artist proposals. Eight artists were shortlisted by an expert panel and paid to prepare concept proposals. The artist contracted a fabricator who oversaw all fabrication and installation requirements. As the artwork was proposed to be attached to a private building Council negotiated an agreement with the building owner on the artist's behalf.

Artwork Value: \$120,000



Patchwork of Light, Lara Schnitger,
Sydney, Australia, 2020,
image: Create NSW

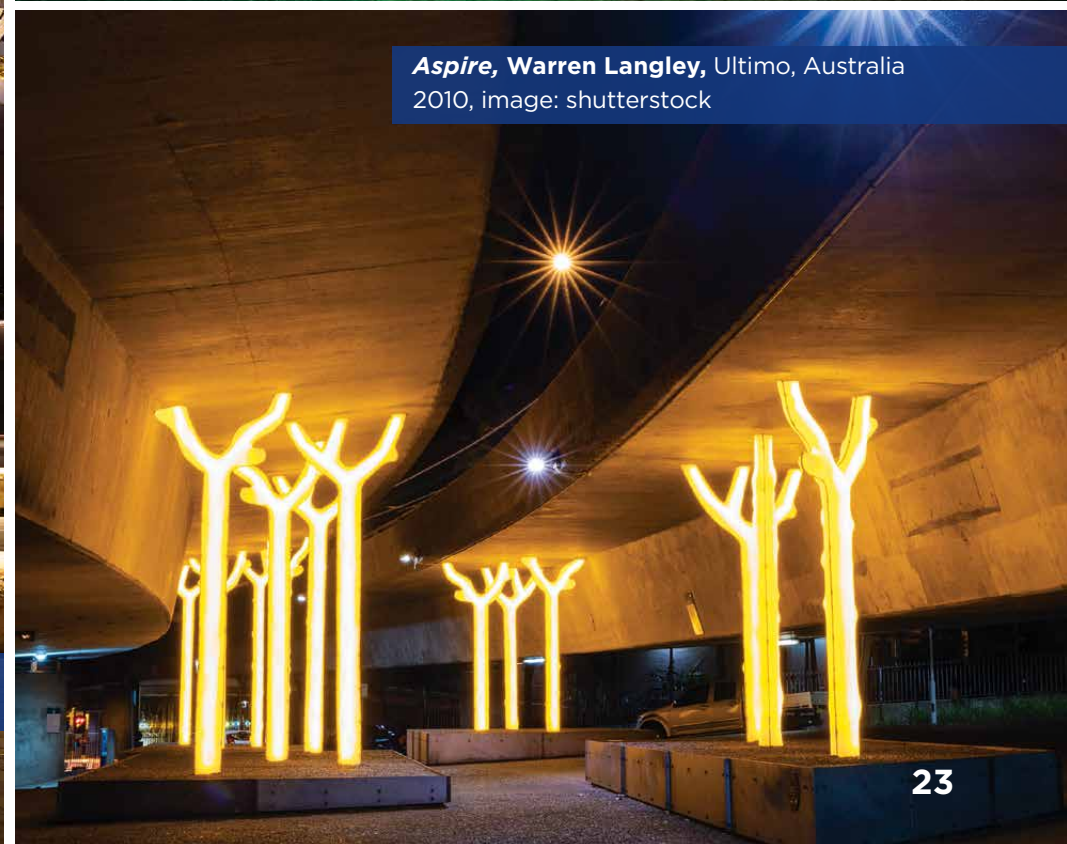
4 Art Lighting Exemplar Artworks



Canopy, Jacob Nash, Darling Square, Australia, 2020, image: Create NSW



Remote, Martin Sims, Campbelltown, Australia, 2005, image: Martin Sims



Aspire, Warren Langley, Ultimo, Australia 2010, image: shutterstock

5 Temporary Activations

Description	Rationale	Materiality
<p>Arts initiatives would be based in areas or spaces identified for the temporary activation of those spaces. They will encourage the community to interact with the public domain, support cultural expression and build community connections.</p> <p>This is also an opportunity for community based creative groups to engage people through temporary visual arts activities.</p> <p>Additionally, Parramatta Road itself provides numerous opportunities for large scale temporary inflatable artworks, which pay homage and reinvent the medium for which the road's car dealers are famous.</p>	<p>Temporary arts activations are a key element of place making and will introduce new cultural experiences to people of all ages. This may include temporary outdoor exhibitions, and creative workshops for residents.</p> <p>Temporary artworks can also be used to activate empty spaces such as carparks, shops, building and land lots.</p>	<p>Materials for temporary artworks will vary widely depending on the artist, their preferred medium and how long the artworks are required to be in place.</p> <p>Maintenance</p> <p>In general temporary artworks do not require maintenance due to their short installation timeframe.</p>

Case Study: Dungarimba Wandarahn (Lismore place of learning) by Craig Walsh

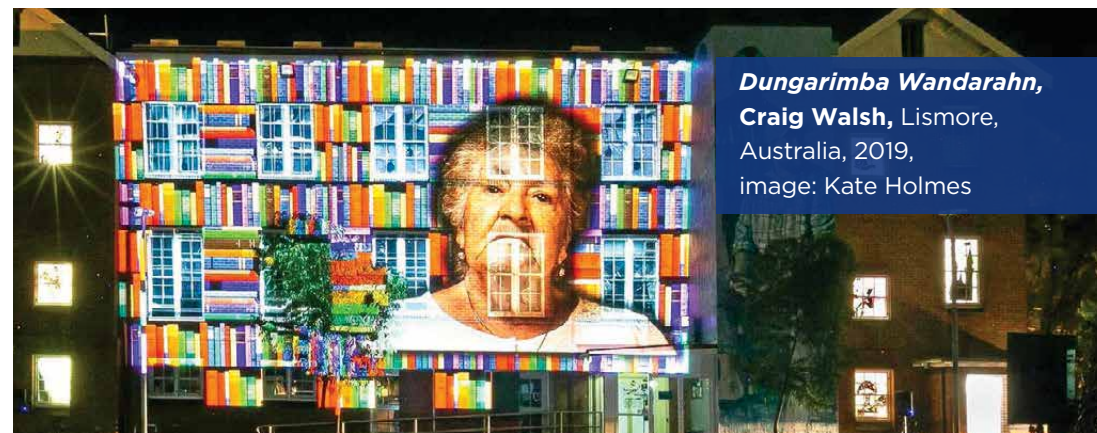
Commissioned by Lismore City Council's 'The Lismore Quad', *Dungarimba Wandarahn* was a major public artwork by internationally acclaimed Australian artist Craig Walsh. The project was a powerful multi-sensory experience of Bundjalung Elder, Aunty Irene Harrington's memories as a young Aboriginal girl straddling two worlds in the 1950s.

One and a half years in the making, the project ran as events over four nights and was created in collaboration with Southern Cross University's Indigenous School Gnibi Wandarahn, local schools, researchers and arts practitioners.

Process:

Artist Craig Walsh was directly commissioned by Council to undertake this significant community engagement project which formed part of The Lismore Quad placemaking program. Funding came from Council's Quad program funding, in kind support from connected organisations and a \$100,000 grant from the Australian Government's Heritage Near Me program. This funding covered all event costs and allowed Walsh to spend a significant creative development period and work with Aunty Irene on content and engage professional technical development.

Artwork Value: \$120,000



Dungarimba Wandarahn,
Craig Walsh, Lismore,
 Australia, 2019,
 image: Kate Holmes

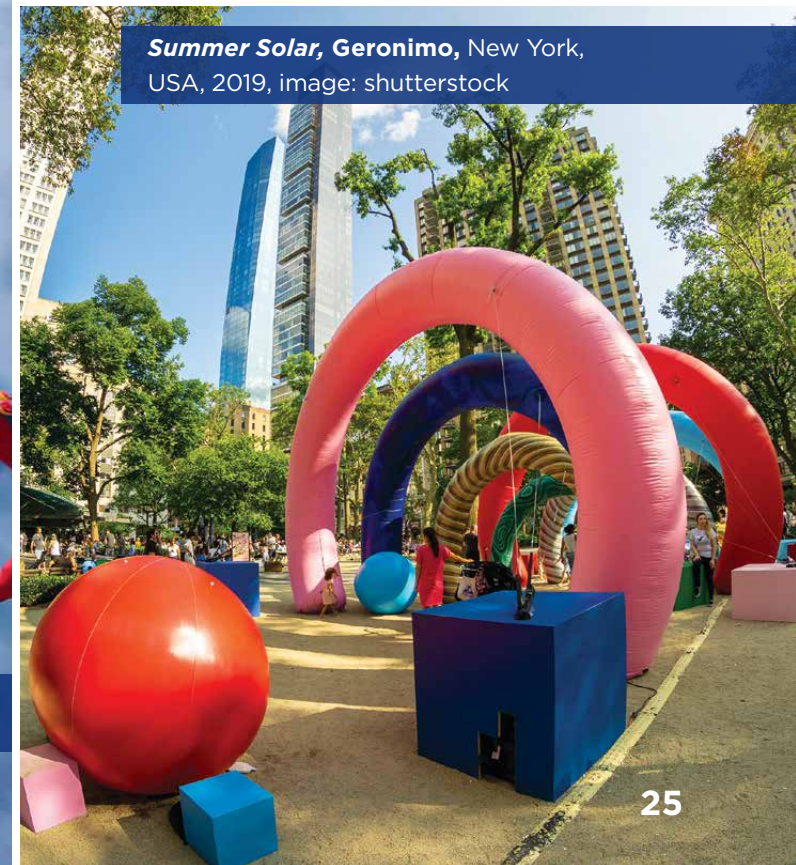
5 Temporary Activations Exemplar Artworks



Giant Octopus, Filthy Luker, London, UK, 2019, image: shutterstock



Sacrilege, Jeremy Deller, Exeter, UK, 2012, image: shutterstock



Summer Solar, Geronimo, New York, USA, 2019, image: shutterstock

6 Landmarks

Description	Rationale	Materiality
<p>These are major public art commissions which mark key focal points for a person's engagement and navigation of the Corridor.</p>	<p>Landmark artworks are located in a highly visible position with each having exposure to a broad audience due to impact and scale.</p> <p>These major works are characterised by their originality and memorability and have the potential to become local icons.</p>	<p>As permanent works intended for a long life, materials used will be resilient and long lasting subject to reasonable maintenance requirements. A lighting scheme integrated with the concept is strongly recommended so that each artwork establishes an ongoing presence after dark.</p>
		<p>Maintenance</p> <p>The maintenance commitment depends on the materials and complexity of the artwork. The minimum requirement is an annual check on the general condition of the work with a surface clean, and an annual inspection and replacement of any lighting components. Artworks involving greater complexity such as moving parts or sound components will require a more complicated design and therefore a more regular commitment to ongoing maintenance. In many cases, if a design is complex, the design must be refined to ensure the maintenance is manageable.</p>

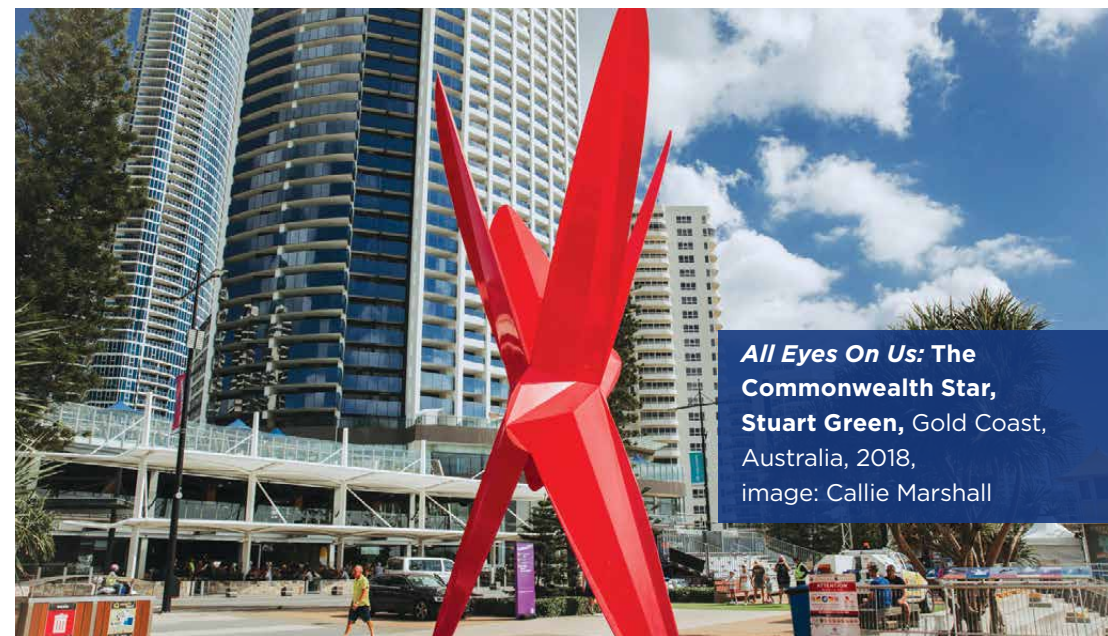
Case Study: All Eyes on Us – The Commonwealth Star by Stuart Green

This gestural and dynamic sculpture by Perth based artist Stuart Green was commissioned in celebration of the Gold Coast 2018 Commonwealth Games. The vision was to create an iconic artwork that transforms place and embraces the GC2018 event. It has become a legacy of the event for residents and visitors to the Gold Coast and Queensland.

Process:

Public art curators were engaged by City of Gold Coast to develop the artist brief, research suitable artists to manage a limited tender artist selection process. Their role included managing technical site and installation requirements. The selected artist produced a concept design proposal in response to the artist brief and which could be delivered within the allocated budget and within a tight timeframe. Concept to completion took eight months with artwork installation occurring over two weeks.

Artwork Value: \$300,000

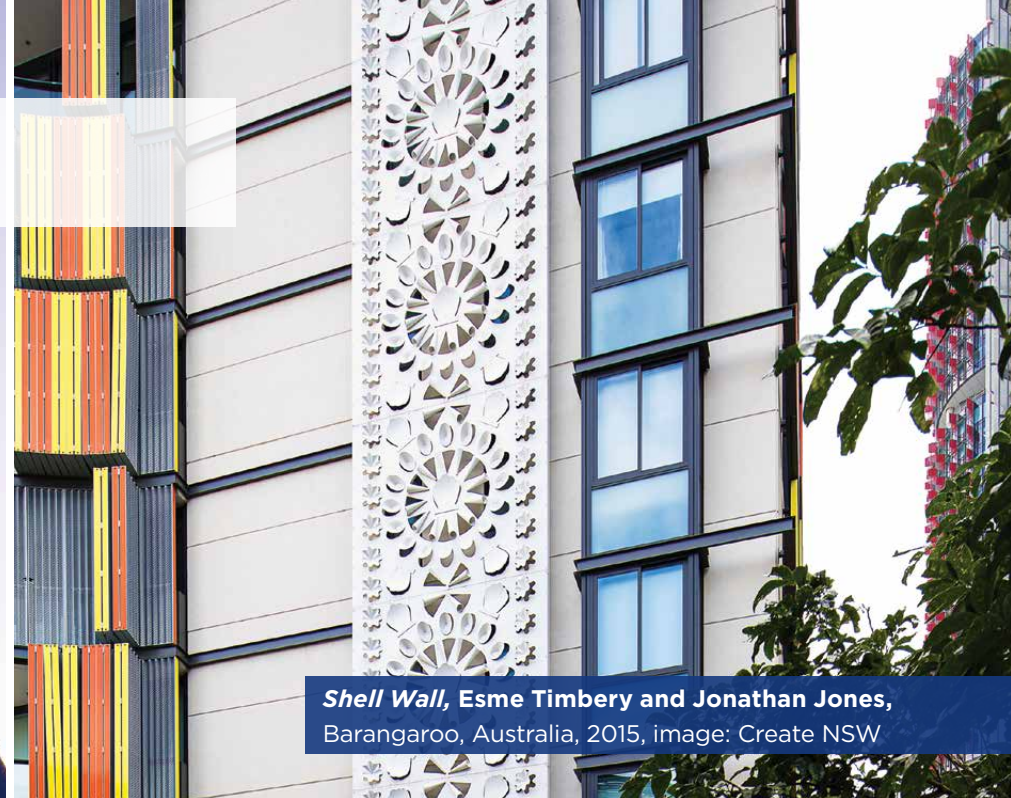


All Eyes On Us: The Commonwealth Star, Stuart Green, Gold Coast, Australia, 2018, image: Callie Marshall

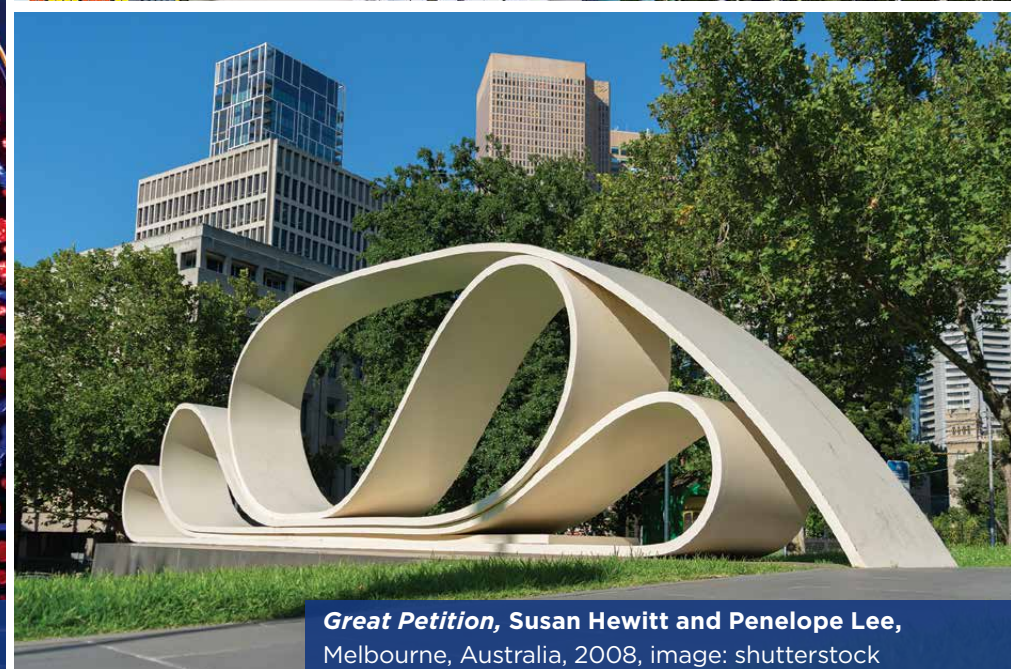
6 Landmarks Exemplar Artworks



Gates of Light, Khaled Sabsabi, Campbelltown, Australia, 2014, image: Create NSW



Shell Wall, Esme Timbery and Jonathan Jones, Barangaroo, Australia, 2015, image: Create NSW



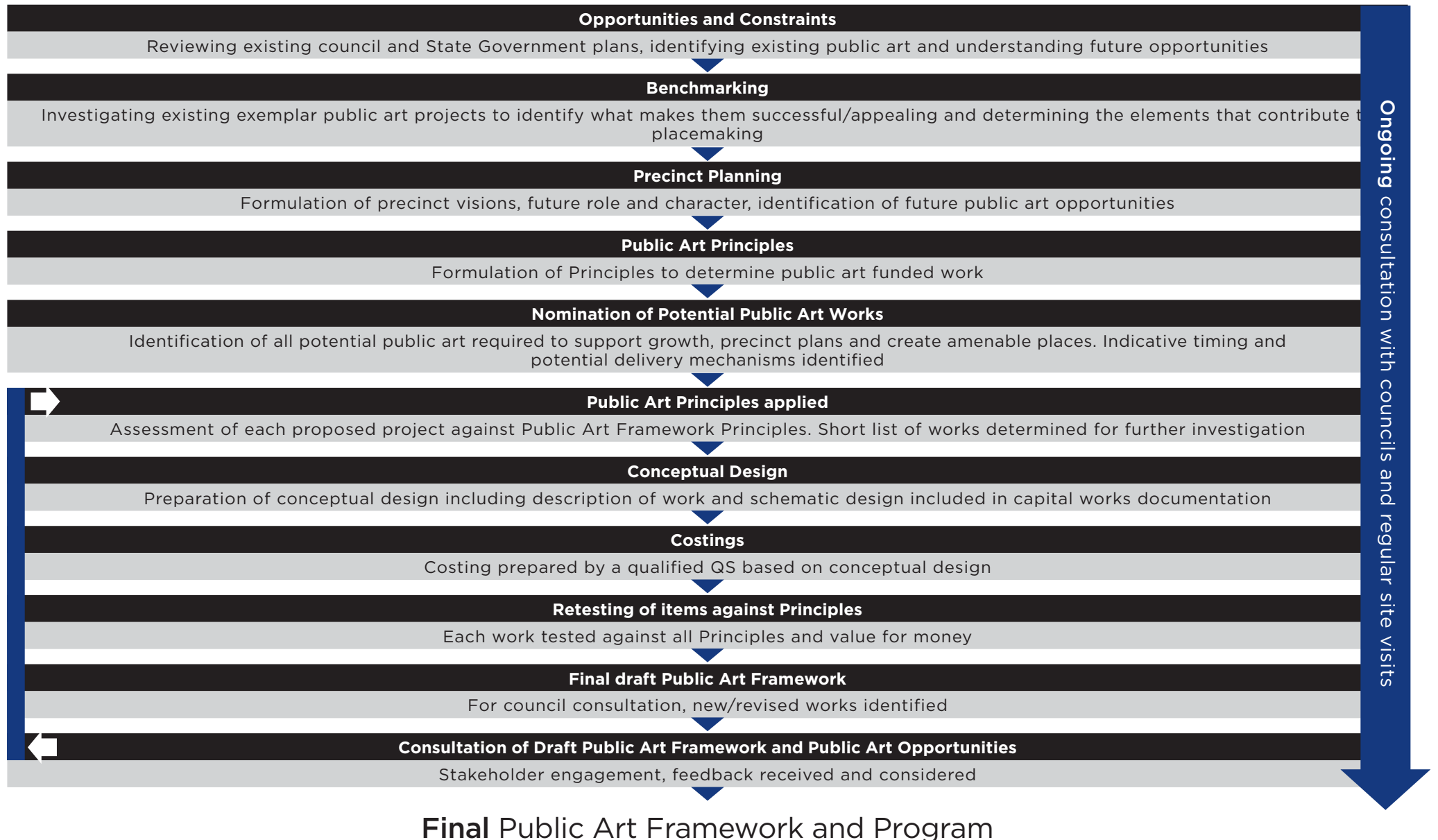
Great Petition, Susan Hewitt and Penelope Lee, Melbourne, Australia, 2008, image: shutterstock

Appendix

Additional Public Art Funding Opportunities

Organisation / Website	Grant	Purpose
australiacouncil.gov.au	Various	The Grants Program funds a range of activities that deliver benefits to the arts sector and wider public including national and international audiences.
Clubgrants.com.au	ClubGRANTS	ClubGRANTS is one of Australia's largest grant programs, providing more than \$100 million in cash each year to a variety of worthy causes across NSW.
create.nsw.gov.au	Creative Koori Project funding	Creative Koori Projects funding aims to build support for a strong, resilient and exciting Aboriginal arts and cultural sector for NSW.
create.nsw.gov.au	Project funding	Project funding supports excellence, innovation and creativity within the NSW arts and cultural sector.
environment.nsw.gov.au	Sponsorship	The State Government administers several grants programs that protect the state's heritage and environment.
heritage.nsw.gov.au	Heritage Grants	The Heritage Grants Program provides grants to heritage owners, custodians, local government and the community to deliver a broad range of heritage outcomes.
rahs.org.au	Transport Heritage Grants Program	The grants program aims to help the NSW community rediscover the culture, the events and the people that shaped transport in NSW over the past 160 years, as well as support the restoration and conservation of our valuable heritage assets.

Create NSW Public Art Planning



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